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RESEARCH ARTICLE

MARGARET DRABBLE'S ATTEMPTS TO EXPLORE THE WOMEN CHARACTERS IN 'THE
RADIANT WAY'

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Abstract

Margaret Drabble is pondered among the most remarkable British authors of the post war period. A character in her novels frequently obliges as epitomes of a specific social class or culture. A respected contemporary of feminist novelists such as Doris Lessing and Angela Carter, Drabbles attention in social glitches confronting British society and, in exact; women have also sturdily swayed her work. Each of Drabbles novel detaches and scrutinizers one specific female role-whether spouse, mother, offspring, sister, mistress, or occupational woman within the framework of contemporary culture. The Radiant Way is not only around women's individual glitches but it is also premeditated to survey British society going through an amendment.

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Introduction:-

The Radiant Way is the paramount of a sequence which deals with subsists of the three female friends who first encountered at Cambridge during the 1980's. The dominant attention is in the three women in their mid-forties. Liz Headleand is a psychiatrist, Alix Bowen is a part time teacher of English at a prison and Esther Breuer is an art historian. All three of them are outsiders because Esther Breuer is Jewish; Liz is an outsider because her parents are liberals. The drawn of the new decade present changes in the lives of Liz, Alix Bowen and Esther Breuer.

Esther Breuer is in love with Claudio but all her exertions are in circumventing usual sexual contact. She deliberates that, we are all very sick and talks fanatically about her potted palm, as if it were a pet. She may be doing this to hide her emotions. Alix Bowen espouses young man and has a son. She falls extremely in love with the baby son. So that, she rejects her unsatisfactory husband. Fortunately, he drowned and Alix Bowen marries a socialist school teacher who has published a novel about working class but failed to make progress.

The main character is Liz, the psychiatrist who has been divorced and in true Drabble fashion does not get an orgasm till she tries Charles her second husband. The novel opens with a New Year's Eve party in 1979 where both her husbands are present and Liz has the secret pleasure of knowing that two other men she has slept with are in the same room. She is a psychiatrist yet in real life, she cannot cope with her problems. She is distressed when her husband announces that he wants the break up. They have been wedded for twenty years and have two daughters. At this point in mid-life, Liz wonders about her efficiency as a psychiatrist.

The changing personal lives of the three central characters are tortuously intermixed with the fluctuating political and social background of the initial 1980's beneath the newfangled Thatcher government. Drabble prospers in crafting three plausible characters with their own psyches and antiquities. Details of how they first encountered and attained at the extant points in their lives are publicized through a series of 'reminiscences' which improves the depths of the characters are hosted throughout, some of whom are sensibly well industrialized in terms of their incentives and cravings. This is customary in contradiction of a background of the broader dome of a swiftly moving society.

In addition to the main story line Drabble introduce various sub plots such as a family enigmatic and a sequential slayer raiding the streets of London. Besides she discourses and reconnoiters assured issues which were topical throughout the era. These comprise the much contested focus of a north/south partition, government falloffs in learning and diligence, the strike, and the cumulative idleness to name but a few. This has the outcome of creating the book rather time particular, but ascend some very curious queries about life during the first half of the 1980's. What is new here is the way distress and vehemence has come to swap resignation in English life. Sidestepping, for the most part, the easy objective of Margaret Thatcher and her party, Drabble describes the powers, massive and trivial of this brutal era on the subsists of characters.

For the first time in her profession, Margaret Drabble is lettering about an assemblage of friends rather than a distinct heroine. Having found each other as a learning student at Cambridge, their twenty old years of friendship have triggered them to look like each other. They have pooled their findings, have derive back from outside areas with examples of leaf, stem, fruit, and pebble, and have spun them over collected. As the members of an academic choice, they have set out what they anticipated would be an honored course, a "radiant way" what they discovery is a term in malady; the folk lands, conflict, the miners, attack and the first dispersed cases of AIDS.

In a mean time of "minimalist" fiction, Drabble is sometimes thought of a throwback to nineteenth century conventions. Her characters have upbringings and kinfolks; their inhabit and interiors lovingly described and then Drabble will even create an authorial remark, as she does late in the book when Esther bangs a ghastly pun "And I'm sorry to say that they all laughed" where Drabble swears away from the nineteenth century. The Radiant Way is a disquieting book, exclusively since the reader can understand that Drabble like most of her characters are basically idealist. We comprehend that the depiction she offerings not as dim as it might be. Certain dreadful happenings that portend the characters certainly not come to pass. Liz, Alix and Esther make their ideas and occasionally these chance out better than they themselves would ever have anticipated.

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